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and a table of the corresponding pages in the Sudhaus edition and in his translation. He has grouped the fragments of each book of the *Rhetorica* into classes and has endeavored to reconstruct, partly from material available and partly from inference, an outline of the book. Besides these aids there are numerous footnotes which provide helpful suggestions and references. Such a piece of work involves untold doubts and difficulties, and the author speaks of having repeatedly changed his opinion on many points of interpretation, but the amount of progress that has been made is much the more surprising and merits hearty approval.

There is a nineteen-page excursus in which the author deals with the controversy between the philosophers and the rhetoricians and especially with phases of the question whether rhetoric deserves to be called a τέχνη. He offers three "possible explanations" of the inconsistency between Aristotle's *Rhetorica* and Gryllus and follows with a brief discussion of the post-Aristotelian schools. This leads up to the question of the common sources of certain arguments in the *Rhetorica* of Philodemus, Cicero's *de Oratore*, Quintilian's *Institutio Oratoria*, and Sextus Empiricus' "πρὸς ῥήτορας." The author believes that Radermacher (in the preface to Sudhaus' *Supplementum Philodemi*) has credited Critolaus with too large a part in the debate and shows that Cicero points to Charmadas as the source rather than to Critolaus.

VICTOR DWIGHT HILL

OHIO UNIVERSITY

The Oedipus Tyrannus of Sophocles. Translated and explained by
J. T. SHEPPARD. Cambridge: University Press, 1920. 20s.

Within a very few days after having accepted this book for review I received my copy of *Classical Philology* containing a three and one-half page review of it by a no less eminent man than Professor Paul Shorey. After that review and one by Gilbert Murray (in *The Athenaeum*) to add another seems worse than waste, so I venture to trouble the readers of the *Journal* with only a few general comments while recommending these more critical discussions.

Professor Sheppard brings to the *Oedipus* an enthusiastic belief which nowhere seems to weaken. To him there are no parts of the play which need apology. To him there are no parts which "could possibly be said to flag." The choral odes are not "irrelevant" but a vital part of the whole tragic play. And even the much-criticized last scenes are not "harsh," "ruthless," nor "intolerable," but "beautiful" and "restrained," showing the hero at his "greatest in his greatest affliction" and that in him "nobility can triumph over pain." He applies throughout the work a rigid adherence to the relation of the play to the audience both as to the "preconceived notions" with which an Athenian audience would have listened to every part and as to the psychology of their interpretations. There is an advantage in his having

seen Reinhardt's "lavish" production of the play, in his having studied it through the rehearsals when given in the original Greek at Cambridge, and his having witnessed the performance of it in Paris. They furnished opportunity for careful study of the emotion and the effect of different parts and for the correction of many impressions. While the author recognizes the value of linguistic study to the interpretation of the play, it is this enthusiastic insistence on studying the *Oedipus* as a dramatic performance before an Athenian audience that makes his work a contribution.

Through four chapters of Introduction he studies and explains the play from this point of view and prepares the reader for the play itself. The high quality of the translation has been affirmed by both the reviewers and needs no further confirmation. It is printed parallel to the text on which it is based—that of Jebb with some variations. Some eighty pages of notes at the end of the volume provide a study in detail chiefly of points of interpretation and translation and follow the premises laid down in the Introduction. His enthusiasm may have led him to draw some parallels that will not stand close scrutiny, and his study of the psychology involved may have led to some instances of overrefining but his conceptions in the large are essentially true and the reality and naturalness that result are refreshing and inspiring even after the editions of Jebb, Murray, and others.

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